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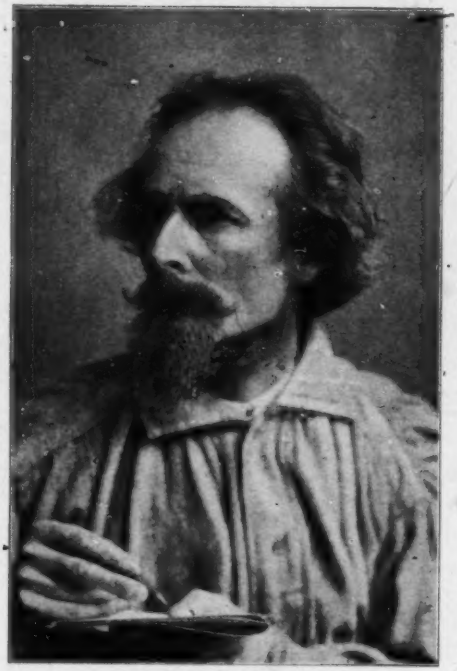
Handbook to the Frederic J. Shields Exhibition.



PORTRAIT OF MR. FREDERIC J. SHIELDS.

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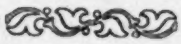
City Art Gallery.



Handbook to the Frederic J. Shields Exhibition.

Taylor, Garnett, Evans, & Co., Ltd
Manchester, Reddish, and London

26 · XI · 1912
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1906-1907

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The Art Gallery Committee desires to express its gratitude to all those who, by generous loans, have helped to make this Exhibition a comprehensive illustration of Mr. Shields's life-work.

Manchester,
26th March, 1907.

INTRODUCTION.

BY including in its series of special Exhibitions the work of Mr. Frederic J. Shields, the Art Gallery Committee does honour to an artist who has many associations with Manchester, and who, indeed, lived so long in our city as rightly to be considered a Manchester man by adoption, a title he himself would gladly bear. At a dinner given to him in Manchester, on his leaving for London in 1875, he said, "Having been with you for so many years you look upon me as your adopted child, and I am proud to be so adopted by such a city, represented here to-night by the presence of its chief magistrate, doing public honour to art." Though not technically a freeman of the city, he has the goodwill of many of its citizens, the freedom of their hearts; and along with their affection goes a high admiration of powers of no mean order, used always with pure and lofty purpose.

So close has been the connection of Mr. Shields with Manchester, that many people believe him to have been born here. It has already been said by implication that this is not the case. He was born

at Hartlepool, of parents of still more northern origin. "My mother, fair-haired and blue-eyed," he has said, in a brief autobiography, "came from Alnwick, in Northumbria, a farmer's daughter, loving to make bread cakes on an iron griddle, in northern fashion, and tossing to her child a lump of paste, to satisfy his longing to shape little men, with currants stuck in their heads for eyes; and oft singing to me some stirring northern ballad or reciting some romantic legend. My father belonged to Perth, and was a bookbinder's finisher, in which decorative art he excelled, and so found vent for a strong artistic faculty, which had been bottled down in his youth by my pious grandfather's determination that he should not be trained, as he wished, for an engraver, lest he should ever yield to the temptation of bank-note forgery—three engravers having suffered death at Edinburgh lately for that crime."

He to whom the fate of the three fraudulent engravers helped to deny the art training he desired, determined that his eldest son should not lack it, and so Mr. Shields can say, "Vividly is impressed on my memory my initial lesson at his hands, setting me, when a child of six, to trace through upon a sheet of paper held up against a window-pane,

a penny theatrical print of T. P. Cooke, as William in *Black-Eyed Susan*." Mr. Shields' father, who thus early began to train him in the practice of art, was, it should be said here, a cousin of the late Professor Scott, Principal of Owens College, Manchester, whose portrait by his cousin's son is No. 80 in the present Exhibition.

While the future painter was still in his infancy, the Shields family had removed to London, and the boy's early years were spent amid the bustling life of the parish of St. Clement's Danes. When in later life he designed an illustration to Bunyan's "Pilgrim's Progress," of Christian and Faithful in Vanity Fair, he placed his crowd of worldlings in an adaptation of a scene with which he had long been familiar: the Strand and Fleet Street, with the dome of St. Paul's rising up beyond Temple Bar. At the charity school of the parish the boy was instructed in the three R's, and also in religion and morality, by example as well as by precept, under a master, Mr. Thomas Davies, "whose name," he wrote long afterwards, "is to this day venerable to me." At the age of fourteen, when he left school, incessant use of the pencil had already made him a draughtsman, and lessons from a lithographic artist,

one short session in the School of Design at Somerset House, and drawing of the Elgin marbles at the British Museum, followed. Pope's translation of Homer's "Iliad"—as, we call to mind, with Ruskin and G. F. Watts—and Shakespeare, held high place in the literature with which he became acquainted as a boy. The Bible was ever in his hands, and, in later years, after the Bible, he was most influenced by the poetry and art of William Blake.

Soon it became necessary that he should prepare to earn his own living. A beginning was made by his apprenticeship to Messrs. Maclure and Macdonald, of Leicester Square, there to learn artistic and commercial lithography. But there were to be no wages until the end of three years, and the straitened means of his family made his maintenance at home impossible. His father, who had obtained the situation of foreman at Messrs. McCorquodale's works, Newton-le-Willows, Lancashire, sent for him, and soon afterwards, when the boy was about sixteen years old, obtained for him a situation in Manchester, with Mr. Cowen, to do anything required in mercantile lithography, at the wages of five shillings per week. "Soon," says Mr. Shields, "my father grew more sick, and I was wholly de-

pendent on this sum for food, clothes, and lodging, living almost entirely upon meal; and when, shortly, this wage was cut off by my employer's failure, there came lower depths of privation, even to absolute lack of bread, and, as the culmination of my distress, my loved father's death, and I was left desolate in a strange city."

His father, just before he died, had obtained for him a situation at Messrs. Bradshaw & Blacklock's. "Here," he says, "in the extremest drudgery of commercial lithography, I endured daily torture of mind, suffering also from a disease brought on by semi-starvation, which sapped my strength for four years. Months passed in this new circle of misery, and then I was dismissed for inability to execute, with sufficient nicety, repetitions of bobbin tickets; some eighty on one cold stone to be neatly painted with the brush for printing from. Conceive the dull round of agony; suffering as of the victim of the Inquisition under the slow drops of water falling on his chest. In vain I strove to satisfy the foreman, for my heart loathed the task; so again I was without means of bread-winning."

A tramp to Liverpool in search of work proved unavailing. At Newton-le-Willows he found that

his father's old friends, poor but warm-hearted, would commission him to execute their portraits, life-size, in black and white chalk, with a little red, on tinted paper, at seven shillings each. Soon this small mine was exhausted; but, fortunately, Mr. Bradshaw, of Bradshaw & Blacklock, now came to his help, with a proposal that he should design for Baxter's Patent Oil Printing Process; and an engagement was arranged at the wages of ten shillings a week. "The despised became a head," he says, "with a little room to himself, where no defilement of bobbin tickets ever entered; and I revelled in gleaners and milkmaids, and rustic lovers and a box of colours for the first time." The increased wages enabled him to attend for three months the evening classes of the School of Design, then held, under the head-mastership of Mr. J. A. Hammersley, in the building in which the present Exhibition finds a place.

It is of local interest to note that among the men whom he met in these days were Francis (afterwards Sir Francis) Powell, Thomas Armstrong, afterwards of the South Kensington Museum, J. D. Watson, Henry Clarence Whaite, now, and for many years past, President of the Manchester Academy of Fine Arts; Warwick Brookes, Robert Crozier, Francis

Chester, Eugene M. Scott, George Smith (of the firm of Grundy & Smith), and J. B. Rowbotham, picture dealer.

When, in a few months, Mr. Bradshaw died, the young designer having obtained some repute in the trade, a place was easily obtained, "at something like comfortable wages, with a French firm (Dubois, of Mount Street), in the execution of every variety of ornamental label used in drapers' goods for the Manchester market." This firm failed. So did the next firm by which Mr. Shields was employed, a German lithographer, Ernst, whose place was in Oxford Street, where the Prince's Theatre now stands. This time he did not seek another situation, but having made a reputation as a designer, rented a small house in Clopton Street, Hulme, and began to work for the general trade—a change which proved more profitable, and gave him leisure which he devoted to painting in water-colour. "Throughout these years of bitter drudgery," he says, "I kept up the habit, in my daily journeying to the shop where my employment lay, of familiarising my eye with nature by observation of faces, figures, and groupings that caught my attention, either for beauty or oddity, rapidly sketching them on the moment in the street

ere the impression faded—an exercise which did much to train my eye to swift perception of essential points, and my hand to facility in portraying them." To his childish interest in the scenes of London streets was thus added observation of scenes in the streets of Manchester, which was soon to prove useful to him in his work as an artist.

His mother joined him in Manchester about this time, bringing with her his two younger brothers; but within a few months' time she died. Is it not necessary to keep in mind these early struggles and sorrows when we are considering the artist's life-work, particularly the work of his later years, which, happily, is not wholly inadequately represented in the present Exhibition? Do they not, for instance, make us more willing to think out the complex symbolism of such a painting as *Patience*?

In 1856 the promise of a wage of fifty shillings a week took him to Halifax. "The offer was gladly accepted," he says, "seeing that it made me free of the invigorating air of the Yorkshire moors, which greatly recruited my enfeebled health during a year's sojourn. Shut up hereunto in the narrowness of big cities, I recall the dancing delight excited in my heart by the first sight of widespread hill and dale from the

23. THE GOOD SHEPHERD.

By permission of the Autotype Company.

crest of a moorland rise." During this stay in Halifax he executed fourteen drawings as illustrations to "The Rachde Felley's Visit to the Greyt Eggshibishun of 1851."

In a year's time he was back in Manchester, and then the Art Treasures Exhibition of 1857, he says, "came, with its unique display of ancient and modern art, as a revelation to me. I compared school with school, master with master, old with new, making copious notes; and, eager to bring into play my new knowledge, I again attempted a picture in water-colours, which I sold at once for nine pounds, with another commission as the result—and at last I was launched as an artist." This first drawing, *The Toilet*, bought by Mr. C. H. Mitchell, is not in the present Exhibition. But his second and third drawings are here. They are *The Holly Gatherers* (No. 64), painted in 1858, purchased by Mr. George Falkner, and still in the possession of his son, Mr. Frank Falkner; and No. 130, *What o'Clock Is It?* The former was engraved in the *Illustrated London News*. As the present Exhibition shows, Mr. Shields, in earlier years, painted many delightful pictures of child-life. The choice of subjects of this kind was originally induced, he tells us, "by inability

to afford adult models, and continued from the ready disposal found for such drawings." What may have been lost by this enforced choice we cannot tell; we only know that the painter has, to our great gain, taken the little children and set them in the midst of us.

The year 1860 Mr. Shields regards as having been a turning-point in his career. He then fell in with Moxon's edition of Tennyson's poems, containing designs by the Pre-Raphaelites, including Rossetti, who was not represented in the Art Treasures Exhibition. These designs aroused in him latent powers of invention; and an opportunity of exercising them was given by a proposition of Mr. Harry Rawson that he should illustrate "The Pilgrim's Progress." It had to be done cheaply. "In my enthusiasm," says Mr. Shields, "and fearless lest this first chance of serious design should slip my grasp, I undertook the larger designs at two pounds each, the smaller at half the price. The period occupied by this commission quickly consumed the savings of my Halifax service, and brought me again to bread and water, which I grudged not, my soul's desires being filled whilst I drank deep of Bunyan's divine dream."

Indirectly these designs had important results for

Mr. Shields. Of the "Christian and Faithful in Vanity Fair," Ruskin wrote, "I know no one in England who could have made that drawing but yourself. Even should you never be able to colour, you may be more useful, and (if that is any temptation to you) more celebrated than any painter of the day." It is of local interest to note that Mr. Shields taught in the girls' school at Winnington, near Northwich, where Ruskin also gave lessons; Ruskin's experience there leading to the writing of "Ethics of the Dust." He expressed to Mr. Shields a high appreciation of his methods of teaching. The designs for "The Pilgrim's Progress" also brought to Mr. Shields in time the friendship, "warm, helpful, and steadfast until his death," of Dante Rossetti, and also of Ford Madox Brown. This introduction is intended to be purely biographical, but it is hardly beyond the limits of biography to say that the influence of Rossetti is evident in much of Mr. Shields' work.

For some years to come he painted pictures of children and soldier-boys, and also landscapes, no other commission such as the one to illustrate "The Pilgrim's Progress" being offered to him. *After the Storming*, not in the present Exhibition, obtained the

Heywood prize of £25, at Manchester, in 1871. From 1868 to 1871 he was living in Cornbrook Park, Manchester, and in 1872 he removed to Ordsall Hall.

In 1874 he decided to leave Manchester for London, on account of the greater facilities for study he would have there; and his departure was made the occasion of an exhibition of his works in the building in which the present Exhibition is being held, and of the dinner at the Queen's Hotel, from his speech at which a quotation has already been made. The then Mayor, Alderman John King, occupied the presidential chair at the dinner, and Councillor Fox Turner that of the vice-president. The other speakers were Mr. George Milner, Mr. W. T. Harris, Mr. Edwin Waugh, and the Rev. W. A. O'Conor, of whose ministration in the church in Granby Row Mr. Shields still thinks with profound gratitude. Mr. Charles Rowley, still as for many years past a close friend of Mr. Shields, acted as honorary secretary for the Exhibition.

The Exhibition, which included 146 of Mr. Shields' works, was very successful. Mr. George Milner, in his speech at the dinner, said that the number of persons who had visited the Exhibition had quite surprised them. He was at the Royal Institution

that afternoon, and it was almost a pathetic sight to see the pictures taken down before the populace were willing to leave them.

In the same speech Mr. Milner uttered what has proved to be a prophecy. "Our friend," he said, "has spent a good deal of his time in painting subjects drawn from humble life, but there is also in him an indication of a higher power. I trust Mr. Shields will be encouraged to attempt higher subjects." To such subjects as Mr. Milner had in mind, the artist has almost exclusively devoted himself during his later life.

This is perhaps the most appropriate place to mention that an exhibition of Mr. Shields' works was held at the Brasenose Club, Manchester, in the year 1889.

The first commission received by Mr. Shields after he had settled in London was from Mr. (now Sir) William H. Houldsworth, for a series of designs for stained-glass windows for the private chapel of his house at Coodham, Kilmarnock. The drawings he made for this purpose are included in the present Exhibition, and are Nos. 7 to 19 in the first room. The windows, it should be said, have actually been placed in the church of St. Elizabeth, at Reddish, built by Sir William Houldsworth. Mr. Alfred

Waterhouse, R.A., the architect of the church, had commended Mr. Shields to Sir William Houldsworth, and it was on his advice that the late Duke of Westminster commissioned Mr. Shields to decorate with stained glass and mosaic the chapel at Eaton Hall. The subject chosen for illustration—or, it should rather be said, for interpretation—was the *Te Deum Laudamus*. This is not the place to attempt a description of the work. Under the title of "An English Interpreter," an article upon it, by Mr. Horace E. Scudder, appeared in *The Atlantic Monthly* for October, 1882. The writer calls his fairly-long description of the work "barren words." It would clearly be futile to say anything of it in this biographical note, especially as but slight illustration of it can be included in the present Exhibition. The work was begun in 1881 and completed in 1890.

Reference should be made to a commission that Mr. Shields did not execute—one that, indeed, he refused to execute. It was originally arranged that Ford Madox Brown should do six of the twelve mural paintings for which there were panels in the large room at the Manchester Town Hall, and that Mr. Shields should do the other six; but when Mr. Shields

had seen Madox Brown's work he was convinced that the series ought to be completed by him, so as to secure the unity of the whole, and he refused to take up the share allotted to him, with the result that an arrangement was made for Madox Brown to fill the remaining six panels. Mr. Shields praises Manchester for having entrusted one artist with a complete series of mural paintings; but no small share of the credit must be given to his own generous self-denying ordinance.

Of monumental art by Mr. Shields in Manchester we have therefore only the beautiful windows in St. Ann's Church, to see which the present writer is, it may be hoped, only one of many, who often step inside the church.

Mr. Shields was introduced by Dante Rossetti to Lord and Lady Mount Temple, and through them he came to know Mrs. Russell Gurney, widow of the Recorder of London; and to the fulfilment of a task which she entrusted to him he has given practically the whole of his time during the last twelve years. Mrs. Gurney at first proposed that Mr. Shields should paint certain subjects on the walls of a country church. "But," says the artist, in his descriptive account of the Chapel of the Ascension, "the direction

of the commission was changed, only to carve for it a wider channel. It now welled forth as a desire to plant in some great highway of London a place of rest for wayfarers, and for prayer and meditation, wherein body, mind, and spirit, oppressed with the hurrying roar of the city's life, might find repose and a refreshing feast ever liberally spread upon its walls for whosoever willed to enter. Long ago the hope of building such a place had been aroused by a small chapel she had seen in Florence, where no services were held, but simply set apart for meditation and prayer, and always open. Her visualization of this idea was distinct. It embraced two courts, 'an outer one, with seats for wayfarers' rest, having a fountain in its centre ever flowing, and its walls haply painted with deeds of brotherly kindness; and in the inner courts those very acts in the new creation from whence these spring through the one perfect Head.'"

It was some time before a site for the building was decided upon. Manchester was thought of at one time. At last permission was obtained to use the site of the disused, decaying mortuary chapel of the old cemetery on the Bayswater Road, London, attached to St. George's, Hanover Square. Mr. Herbert P. Horne, the architect, was instructed by

Mrs. Gurney to prepare designs, and at her desire and cost he and Mr. Shields visited some of the northern Italian cities, and primarily Pietra Santa, in the Carrara district, the façade of the principal church there being indicated as the kind of design desired by Mrs. Gurney. The chapel was built in the form of an aisleless Italian basilica, lighted by windows high up in the side walls, leaving a great space below them, and the whole of the wall opposite the entrance, for mural paintings. More will be said about the paintings in the notes upon such of them, and such sketches and designs as it has been possible to include in the present Exhibition. There are still about twelve large panels to be filled before the whole scheme will be complete.

Prevented both by the condition of his health and by the desire to escape distraction from his work, Mr. Shields but seldom leaves the old house at Merton, where he found a home after the Great Central Railway Company, by establishing its coal and fish depôt immediately behind his St. John's Wood house, had made it no longer tolerable. In a large studio, placed in the middle of a fine old garden, he steadily presses to its end, with quenchless enthusiasm, the work upon which he has so long been engaged; and

all who have seen it, growing more and more impressive as it approaches completion, will hope that he may live to finish what is indisputably one of the most earnest and exalted examples of monumental sacred art of modern times. I close this brief biography of Mr. Shields, happy in the thought that as I write, surrounded by works he has wrought, he is still painting at his Surrey home, where, as a man from Manchester, I, like many others, have often had the heartiest of welcomes.

J. Ernest Phythian.

XIX
1-69

CATALOGUE

ROOM I.

Nos. 1 to 52

1 Study of a Head
(COLOURED CHALK.)
Lent by CHARLES ROWLEY, Esq., M.A., J.P.
See also No. 5.

2 Going to Market: A Windy Day
(CHALK DRAWING.)
Lent by J. H. NODAL, Esq.
Dated 1874.

3 Portrait of Frederic Shields, Esq.
By Miss E. Gertrude Thomson
(CHALK DRAWING.)
Lent by CHARLES ROWLEY, Esq., M.A., J.P.
Dated 1906.

4 A Pastoral
(RED CHALK.)
Lent by J. KNIGHT, Esq.

5 The Bread Watcher

(CHALK DRAWING.)

Lent by Sir W. H. HOULDSWORTH, Bart.

Dated 1872.

A girl scaring away crows from a cornfield. Compare No. 82.

6 Photographs

Four Designs for Chancel Windows of Eaton Hall Chapel

Lent by FREDERIC J. SHIELDS, Esq.

The Crucifixion and the Ascension, with Faith and Hope below.

7 to 19 "The Triumph of Faith"

(THIRTEEN DESIGNS IN CHALK.)

The property of the Corporation of Manchester.

These are the original cartoons of the windows designed by Mr. Shields for the private chapel of Sir William Houldsworth's house at Coodham, Kilmarnock, but actually placed in the Church of St. Elisabeth at Reddish, as already mentioned in the introduction.

In the eleventh chapter of the Epistle to Hebrews, the writer calls to the minds of his readers the long roll of those who in their country's past had lived by faith; and then, likening them to athletes of an earlier day, watching the runners in the arena, he

says, "Wherefore, seeing we also are compassed about with so great a cloud of witnesses, let us lay aside every weight, and the sin which doth so easily beset us, and let us run with patience the race that is set before us, looking unto Jesus, the author and finisher of our faith; who for the joy that was set before him endured the cross, despising the shame, and is set down at the right hand of the throne of God."

Mr. Shields's own notes on the designs are given here.

7 Abel

"By faith Abel offered unto God a more excellent sacrifice than Cain, by which he obtained witness that he was righteous, God testifying of his gifts: and by it he being dead yet speaketh"—HEBREWS xi. 4.

The writer of the Epistle to the Hebrews dwells largely on the sacrifice of Christ,—"Holy, harmless, undefiled,"—as the great antitype of sacrifice in the Patriarchal and Mosaic dispensations.

In this design, therefore, of the first of the faithful witnesses, Abel, stricken in the act of worship, has died with his last look towards the "more excellent sacrifice." Mingling with the blood of the proto-martyr for righteousness' sake, flows that of the sacrificed lamb, figuring that union of the Lamb of God with his persecuted disciples, which finds utterance in the complaint, "Saul, Saul, why persecutest thou Me?"

The unblessed offering of Cain, and the origin of man's sinful passions, are both indicated by the fruit lying at the foot of the altar.

8 Enoch

"By faith Enoch was translated that he should not see death; and was not found, because God had translated Him: for before his translation he had this testimony, that he pleased God."—HEBREWS xi. 5.

By faith mounting on wings as the eagle, obtaining, in the Patriarchal Church, the full blessing of the gospel dispensation, "If a man keep my saying he shall never see death" (John viii. 51). Enoch, "who *pleased* God," is seen as in the act of translation from that evil generation, concerning whom the opposite testimony is given by the Scripture, "It repented the Lord that He had made man, and it *grieved* Him at His heart"; and unto whom, Enoch was the first to prophesy the coming deluge of destruction, saying, "Behold, the Lord cometh with ten thousands of His saints, to execute judgment upon all; and to convince all that are ungodly among them of all their ungodly deeds which they have ungodly committed, and of all their hard speeches which ungodly sinners have spoken against Him" (Jude 14, 15).

Below is seen the waning moon as semblance of the then Militant Church, few and fading in number, among whom Enoch held so bold and glorious a place.

9 Noah

"By faith Noah, being warned of God of things not seen as yet, moved with fear, prepared an ark to the saving of his house; by the which he condemned the world, and became heir of the righteousness which is by faith."—HEBREWS xi. 7.

The design here is to represent Noah as St. Peter designates him, "A preacher of righteousness," witnessing to the world of the ungodly, the long suffering of God,—"not willing that any should perish,"—which "waited" their coming to repentance while the ark was a-preparing, upon which God-appointed structure Noah stands upraised, the cubit measure in his girdle assisting to distinguish his identity among the patriarchs.

The storm, depicted behind his figure, presages the coming wrath upon the earth filled with violence and corruption (Genesis vi. 11, 12), which example of judgment gives St. Peter occasion,—in view of the reservation unto fire of the world that now is "against the day of judgment and perdition of ungodly men," to exhort us,—that, looking for such things, we may, as Noah, "Be diligent that we may be found of Him,"—not in violence, but "in peace,"—not in corruption, but "without spot,"—not grievous, but "blameless" (2 Peter iii. 7, 14).

10 Sarah

"Through faith also Sarah herself received strength to conceive seed, and was delivered of a child when she was past age because she judged him faithful who had promised."—HEBREWS xi. 11.

Filled with joy, the aged and hitherto childless wife of Abraham looks up to heaven, exulting in the number of her promised seed, as the stars which she fails to count. And she called his name Isaac, (Laughter), for she said, "God hath made me to laugh."

She bursts from the mourning robe of her barrenness—(this upper garment in the coloured design being purposed of an ashy tint)—into new life, betokened by the robe revealed beneath of fresh spring green. The background, which shows a quarry, refers to the first verse of the fifty-first chapter of Isaiah: "Hearken to me, ye that follow after righteousness, ye that seek the Lord: look unto the rock whence ye are hewn, and to the hole of the pit whence ye are digged. Look unto Abraham your father, and unto Sarah that bare you; for I called him alone, and blessed him, and increased him"; the only passage in the Old Testament in which reference is made to Sarah in a figurative manner, and Israel reminded of the heathenism from which their great progenitors were plucked.

The pomegranate tree,—emblem of fruitfulness,—growing from the barren rock, is intended as a symbol of Sarah's own miraculous conception of the promised seed, and the squared corner-stone, of that Chosen One who was "before Abraham," and was rejected by the builders of Israel.

11 Abraham and Isaac

"By faith Abraham, when he was tried, offered up Isaac: accounting that God was able to raise him up, even from the dead; from whence also he received him in a figure."—HEBREWS xi. 17, 19.

The aim of this design is to present the moment after the angelic bidding to Abraham, "Lay not thy hand upon the lad." Just unloosed by his father's hands from the bonds of the altar cords (Psalm cxviii.

27), which lie at his feet, stands Isaac—raised from the dead "in a figure."

The faithful father and the obedient son, wrapt in holy awe of wondering meditation, regard the substituted victim in the ram caught by his horns in the thicket, as they stand on that very mount (Moriah) appointed to be the scene of the voluntary submission to His Father's will, of that "Seed of Abraham" (Galations iii. 16), "Who appeared once in the end of the world to put away sin by the sacrifice of Himself" (Hebrew ix. 26).

Surely St. Peter alludes to such emotions, as must then have filled their breasts, when he says, "Of which salvation the prophets have inquired and searched diligently, searching what, or what manner of time the Spirit of Christ which was in them did signify, when it testified beforehand the sufferings of Christ" (1 Peter i. 10, 11).

A fig tree laden with fruit forms the background to the Father of the Faithful, but just delivered from the great climacteric trial, through which "against hope he believed in hope," and "staggered not at the promise of God through unbelief," accounting that even though his, Isaac's, sacrifice had been consummated, "God was able to raise him from the dead."

12 Melchisedec

The determination of the subject of this wing of the triptych was unhesitatingly made, for throughout the Epistle to the Hebrews Melchisedec in his person and office is set forth as the most luminous

type of the Kingly and eternal Priesthood of our Lord Jesus Christ, of Him "Who, though He were a Son, yet learned He obedience by the things which He suffered; and being made perfect, He became the Author of eternal salvation unto all them that obey Him; called of God an high priest after the order of Melchisedec" (Hebrews v. 8, 10), *i.e.*, "an unchangeable Priesthood." "Wherefore He is also able to save them to the uttermost that come unto God by Him, seeing he ever liveth to make intercession for them." "For the law maketh men high priests which have infirmity; but the word of the oath, which was since the law, maketh the Son, who is consecrated for evermore" (Hebrews vii. 25, 28). This mysterious type of Christ, "who met Abraham returning from the slaughter of the kings, and blessed him; to whom also Abraham gave a tenth part of all" (Hebrews vii. 1); and whose appearance is immediately followed by the solemn covenant by sacrifice, which God makes with Abraham in Genesis xv., is here portrayed as bringing forth the bread and wine, one hand upraised in benediction, and with the crowns and spoils of the four conquered confederate kings—the kings of injustice and violence—laid at his feet, who was "by interpretation, first, King of Righteousness, and after that King of Salem, which is King of Peace," and to whose great antitype the prophetic words of the 45th Psalm are applied in the first chapter of this epistle, "But to the Son He saith, Thy throne, O God, is for ever and ever: a sceptre of righteousness is the sceptre of Thy kingdom; Thou hast loved righteousness and hated iniquity: therefore God, thy God, hath anointed

thee with the oil of gladness above thy fellows," and again, "Sit on my right hand, till I make thine enemies thy footstool." His garments of beauty are adorned with designs emblematic of the enduring Gospel Dispensation. The vine ("I am the true Vine," John xv. 1) upon his upper vestment, and around its edge the symbolic figures of the Evangelists, and on his shoulder the figure of a lamb as it had been slain. Around the nimbus is the inscription, "Sacerdos in eternum," and on his "Holy Crown" appears the olive,—token of peace,—which also occupies the lower portion of the background, the upper being filled with victorious palm.

13 The Crucifixion

In the central subject of this series, illustrative of the eleventh chapter of Hebrews, it was necessary to focus the argument and purpose of that chapter as they are set forth in the connected exhortation of the twelfth. "Wherefore seeing we also are compassed about with so great a cloud of witnesses, let us lay aside every weight, and the sin which doth so easily beset us, and let us run with patience the race that is set before us, looking unto Jesus the author and finisher of our faith; who for the joy that was set before Him endured the cross, despising the shame," and so attempt to set forth the triumphant power manifested in the voluntary sacrifice of the Lord Jesus—(the great antitype of the faith of all His saints)—according to His saying, "Therefore doth my Father love me, because I lay down my life that I might take it again. No man taketh it from me,

but I lay it down of myself" (John x. 17); and to show the Saviour, in the consummation of the one sacrifice for sin for ever (Hebrews x. 13) elate, the conflict past, in utterance of the victorious cry, "It is finished!" The crown of thorns is removed by the angel, who covers his face with shame for man's denial of the "Holy One and the Just," while another angel replaces it by the crown of glory. "We see Jesus, who was made a little lower than the angels for the suffering of death, crowned with glory and honour; that He by the grace of God should taste death for every man" (Hebrews ii. 9); and by so tasting death "destroy him who had the power of death, even the devil," who, under the Scripture figure of the serpent with deathful bruised head, is seen beneath the bruised heel of the woman's seed, his dark folds half emerged from the rent sepulchre where lies the skull of man, its sightless sockets set toward Him who took part of "flesh and blood" that He might "deliver them who through fear of death were all their lifetime subject to bondage."

The tongue of the serpent applied to the ear of the skull, and the half-bitten apple lying beside it, indicate the unbelief and disobedience by which death entered into the world and separated man from the Tree of Life in the midst of Eden.

Above the cross, the Saviour beholds in prophetic vision the joy which was set before Him, the dear purchase of His blood, His redeemed around the Tree of Life in the midst of the heavenly city, who having once endured the chastisement of the Lord, and been made partakers of His holiness (Hebrews xii. 6,

10), will share His glorious victory, palms in their hands, and freely pluck and eat the fruit of eternal life.

Behind the cross is seen the earthly Jerusalem, the vail of its temple's holiest place rent in twain, the contemporaneous figure of that rent vail, His flesh, the "new and living way" by which all who lay hold of the new covenant of His blood have boldness to enter into the holiest.

On the embattled walls is set the eagle standard of the Roman power, sure presage of the doom which hung over the guilty city, without whose gate, as unworthy to live within its sanctified enclosure, the Lord of Life suffered by the envious hatred of its ruling religious professors, and thus the design seeks to draw the mind to the consideration of the concluding doctrinal statement of the epistle in the twelfth verse of the last chapter, "For the bodies of those beasts whose blood is brought into the sanctuary by the high priest for sin are burned without the camp, wherefore Jesus also, that He might sanctify the people with His own blood, suffered without the gate," from which follows the practical lesson inscribed below the design, "Exeamus igitur ad eum extra castra." "Let us go forth, therefore, unto Him without the camp, bearing His reproach," as did he (Hebrews xi. 26) who esteemed "the reproach of Christ greater riches than the treasures in Egypt," and all those of the elder church who "died in faith," confessing that they were strangers and pilgrims on the earth. "For," as the apostle concludes, we also "have here no continuing city, but we seek one to come."

14 St. John the Baptist

As in the recognised typology of the Mosaic Covenant, Christ is prefigured, not only by the sacrificing priest, but by the sacrificed Lamb, since it was not possible that a single symbol could present all the aspects of His atonement, in whom it pleased the Father that all fulness should dwell; so here, as the opposite wing to that of Melchisedec, John the Baptist,—the chiefest of those "who wandered about in sheepskins and goatskins, in deserts and mountains, of whom the world was not worthy" (Hebrews xi. 38),—bids us "Behold the Lamb of God, who taketh away the sin of the world," and "who is holy, harmless, undefiled, and separate from sinners, and made higher than the heavens; who needeth not daily, as those high priests (of the old covenant), to offer up sacrifice, first for his own sins, and then for the people's; for this He did once, when He offered up Himself" (Hebrews vii. 26, 27). He being the source both of purity and victory to His faithful ones, who are "made white by the blood of the Lamb" (Rev. vii. 14), and who overcome the old serpent and accuser by the same blood (Rev. xii. 11).

Directly opposite the Sacramental tokens of the bread and wine in Melchisedec's hand, the Baptist holds the cruse of baptismal water,—the outward sign of death unto sin, and new birth unto righteousness.

The flaming nimbus which encircles the Baptist's head alludes to our Lord's commendation of John, "He was a burning and a shining light," in John v. 35; and the reeds by the Jordan's edge to that other,

where he declares that John was no weak and shaken reed, but a Prophet, yea more, the very immediate Herald of Messiah's presence, and of woman born no greater, though in that deep humility which made him great he testified, "There cometh One mightier than I after me, the latchet of whose shoes I am not worthy to stoop down and unloose" (Mark i. 7), and concerning that Son of Righteousness, who was to baptise "with the Holy Ghost and with fire," joyfully witnessed, "He must increase, but I must decrease" (John iii. 30).

15 Moses

"By faith they passed through the Red Sea as by dry land: which the Egyptians assaying to do were drowned."—HEBREWS xi. 29.

In Moses we have the fulfilment of the promise of God, which Abraham laid hold of by faith.

The appointed end of the four hundred years of the affliction of Abraham's seed is come, and they are brought forth from wageless, helpless slavery, enriched with great substance to be a mighty nation.

But now all hearts fail for fear as the Egyptian host is behind, and the impassable sea before, and they are ready for bare lives' sake, to yield themselves up to bondage again, when, their great, God-given leader emboldens the timid hearts of his sheep with "Fear not, and you shall see the salvation of the Lord," and then, at God's command, stretches over the sea that Rod which has been the oft-used instrument of miraculous power, and the great east wind is loosed, cleaving the deep sea, and heaping

up its waters right and left in congealed walls, between which they pass dryshod, the pillar of fire their reward, glory, and protection from the pursuing and doomed foe.

16 Rahab

"By faith the harlot Rahab perished not with them that believed not, when she had received the spies with peace."—HEBREWS xi. 31.

It is here intended to represent Rahab as holding fast to the covenant token of her safety, the scarlet cord, waiting the expected coming of Joshua, and her deliverance from the doomed city; and in a figure it is attempted—by the cruciform bars of the window, from which the scarlet cord flows—to suggest the covenant of mercy through the blood of a crucified Saviour, cleaving to which, His Church, now confined in the midst of a sinful generation, waits patiently the coming of her Joshua, who, "unto all them that look for Him, shall appear the second time without sin unto salvation."

The hyssop which grows from the wall, was used in sprinkling the blood of the lamb on the doorposts at the first Passover, and is introduced to enforce the idea of deliverance—"through the blood of the Everlasting Covenant" (Hebrews xiii. 20)—which is so prominent in the Epistle to the Hebrews. The scarlet cord mingles with, and droops or drips from the hyssop in the design.

"Purge me with hyssop, and I shall be clean," may well be applied also to the penitent Rahab, who, being the firstfruit of the Gentiles rescued from

idolatry to be grafted into the Hebrew Church, is selected by St. Paul on the one hand as a notable example of faith, and by St. James on the other, as the only name placed in conjunction with that of the very "Father of the Faithful," as an example of works.

The palm trees by the water carved on the city wall are a hieroglyph of the name Jericho—"The City of Palm Trees"—beside the Jordan.

17 Gideon

"And what shall I more say? for the time would fail me to tell of Gideon, &c., who through faith subdued kingdoms, wrought righteousness, obtained promises, waxed valiant in fight, turned to flight the armies of the aliens."—HEBREWS xi. 32, 33, 34.

Gideon is wringing the dew out of the saturated fleece—taken from the dry ground—"a bowl full of water" (Judges vi. 38), one form of the sign which he had claimed of God as a seal that he would indeed save Israel by his hand. His attention is fixed with exultation on the dream of the Midianite,—told unto his fellow, as Gideon listened, without the hostile camp,—that a cake of barley meal tumbled into the host of Midian, and smote and overturned a tent, which, interpreted by the Midianites' fear into "the sword of Gideon" upon their hosts, determined him on the instant stratagem, by which he surprised and "turned to flight the armies of the aliens"—the trumpet and broken pitcher introduced, having reference to the artifice employed.

He stands under the oak which was in Ophrah, one foot upon the raised threshing floor of beaten earth,

where he threshed the wheat when the Angel called him first to his great work of deliverance. Dark against the dawn are seen the felled stumps of the Grove of Baal, which, in his zeal against idolatry, he had cut down; and on his shoulder is the armorial bearing of Joseph (he was of the tribe of Manasseh, Joseph's son). "Joseph is a fruitful bough, even a fruitful bough by a well" (Genesis xlix. 22).

18 Samson

"Samson, who through faith
Obtained promises,
Stopped the mouth of lions,
Escaped the edge of the sword,
Out of weakness was made strong,
Waxed valiant in fight,
Turned to flight the armies of the aliens."
HEBREWS xi. 33, 34.

The motive is to represent the mighty judge of Israel when his song of boastful triumph—

"With the jaw-bone of an ass, heaps upon heaps,
With the jaw of an ass have I slain a thousand men"—

is followed by the deadly faintness which wrings from him the cry of utter dependence on God. "Thou hast given this great deliverance into the hand of Thy servant, and now shall I die for thirst, and fall into the hand of the uncircumcised?"

Knotted round his unlifted arm is seen a part of the cords with which his countrymen had lately bound him, to deliver him into the hands of the Philistines, when they pleaded with him that he would suffer them so to do, saying, "Knowest thou

not that the Philistines are rulers over us?" in which voluntary submission he is a glorious type of that mightier Saviour, who laid down His life of Himself when no man had power to take it from Him, and who, having "power to lay it down, had"—(like Samson when he burst his bonds, and with overwhelming force assailed the Philistines, who shouted for triumph over his seeming impotence)—"power to take it again," when stone, seal, and watch proved vain, and "the pains of death" were "loosed, because it was not possible that He should be holden of it," and by the instrumentality of those foolish things, apparently inefficient as the jaw-bone of an ass against the armed thousand, which were chosen to confound the wise, those weak things which were chosen to confound the mighty—His lowly and despised apostles—He went forth conquering and to conquer.

19 David: The Good Shepherd

"David also, who through faith stopped the mouths of lions, out of weakness was made strong."—HEBREWS xi. 33, 34.

In the almost concluding words of the Epistle to the Hebrews the Apostle speaks of the Lord Jesus as the "great Shepherd of the sheep," and this reference makes it fitting that David, the last figure of the series of designs, should be represented as the shepherd of his father's sheep, who, when "there came a lion and took a lamb out of the flock, went out after him, and smote him, and delivered it out of his mouth" (1 Samuel xvii. 34, 35). From the

rocky cave behind, there springs and wreaths about the head of the future "sweet singer of Israel" the leafage of the poetic bay.

20 The Baptism of Christ

(AUTOTYPE.)

Lent by the Autotype Company, London.

21 The Angel Guardian

(AUTOTYPE.)

Lent by the Autotype Company, London.

22 Christ and Peter on the Sea of Galilee

(AUTOTYPE.)

Lent by the Autotype Company, London.

23 The Good Shepherd Leadeth His Sheep

(AUTOTYPE.)

Lent by the Autotype Company, London.

The design of the central window in the choir of St. Ann's Church, Manchester. See also No. 53.

24 The Good Shepherd

(AUTOTYPE.)

Lent by the Autotype Company, London.

25 Christ Washing Peter's Feet

(AUTOTYPE.)

Lent by the Autotype Company, London.

It will be found interesting to compare this design with the water-colour drawing of the same subject by Ford Madox Brown, in the permanent collection of this Art Gallery.

26 Patience

(AUTOTYPE.)

Lent by the Autotype Company, London.

Design for mural painting in the Chapel of the Ascension. See No. 154; and also No. 157, where the position in the chapel of the paintings from this design, and from Nos. 27, 30, and 31, is shown.

The following is the description of this design in Mr. Shields's account of the story and scheme of the chapel:—

PATIENCE.

"Patience must dwell with Love, for Love and Sorrow
Have pitched their tents together here;
Love all alone will build a house to-morrow,
And Sorrow not be near."

"Patience, by which saints put on the likeness of Job, and of Job's most holy Redeemer."

—CHRISTINA ROSSETTI.

Set upon a sun-dial, her ankle chained thereto, her motions circumscribed within its time-measuring limit, stands Patience. Wings has she like a dove's,

but not till God shall loose her chain shall she fly away and be at rest. Meanwhile she waits, crowned with thorns, with eyelids drooped as seeing things invisible, and lips firm closed, like unto the Lamb of God, who, brought to the slaughter, opened not His mouth. Her once green garment is faded, stained, and tattered with storm and wrack, and she is environed by sharp thorns and thistles, the thorns bearing still some lingering withered leaves of the past winter, and putting forth fresh green shoots (new woes fast on the heels of the old ones), and the thistle seeding to multiply yet more.

She keeps pressed to her bosom the word of Christ's patience, and bears His yoke, its noose around her neck. Moreover, she carries a basketful of seed corn, and from her girded loins hangs a sickle. "The husbandman waiteth for the precious fruit of the earth, and hath long patience for it. Be ye also patient; 'stablish your hearts, for the coming of the Lord draweth nigh."

"Let Patience have her perfect work, that ye may be perfect and entire, wanting nothing."

27 Faith

(AUTOTYPE.)

Lent by the Autotype Company, London.

See note to No. 26.

The following is Mr. Shields's explanation of this design:—

FAITH.

"Verily, verily, I say unto you, He that heareth My word, and believeth in Him that sent Me, hath

everlasting life, and shall not come into condemnation, but is passed from death unto life."

Life and death are consequent with faith and unbelief. "To be carnally minded is death."

The carnal nature is here figured as dead, with its face turned earthward, the right hand grasping an idol and the left hand stopping the ear. It is robed in scarlet, the typical colour of sin, garlanded with yellow roses (infidelity), and golden coins (the love of mammon) are scattered beside.

Forth from this spiritual corpse, and the dark fogs that environ it, quickened by the Divine call, "Awake, thou that sleepest, and arise from the dead, and Christ shall give thee light," Faith springs with exultant joy, new-born, with opened eyes beholding the glory of her ascended Redeemer, clad in the spotless white of His righteousness, and with the breastplate of faith (lorica fidei), in which is set the conquering symbol of the Labarum, the first letters of χριστὸς (Christ): "I live, yet not I, but Christ liveth in me." Her girdle bears the inscription ΑΛΗΘΕΙΑ (Truth), and she is crowned with victorious bay, for faith and victory are interchangeable terms.

28 The Good Shepherd (smaller)

(AUTOTYPE.)

Lent by the Autotype Company, London.

29 Christ and Peter

(AUTOTYPE.)

Lent by the Autotype Company, London.

30 Love

(AUTOTYPE.)

Lent by the Autotype Company, London.

See Note to No. 26.

The following is Mr. Shields's explanation of this design:—

LOVE.

Seated upon a throne (whereon are graven the two great commandments of love to God and love to man), Love teaches a white child to love a black one, its fetters loosed; and for that Love never faileth, she is crowned with amaranth. Her nimbus is of many tongues of fire, and from her right hand issues a pure flame, symbol of the spirit that inspires her good works, and warms and purifies a circlet of united hearts, made clear as crystal and knit together in love. The world-wide embrace of missionary devotion, constrained by the Love of Christ, is indicated by the Chinese child reading the New Testament in his native tongue, with an Indian child behind.

The fruitful vine is for the fruits of Love, and the hen gathering her chickens under her wings a Divine figure of Divine love.

31 Hope

(AUTOTYPE.)

Lent by the Autotype Company, London.

See Note to No. 26.

The following is Mr. Shields's explanation of this design:—

HOPE.

"Away, despair! my gracious Lord doth hear;
Though wind and waves assault my keel,
He doth preserve it; He doth steer
E'en when my boat feels most to reel."

The central subject of the triumphant ascension of the risen Saviour suggested that the most fitting presentation of Christian hope was the sublime metaphor of Heb. vi., 19: "Which hope we have as an anchor of the soul, both sure and steadfast, and which entereth into that within the veil, whither the forerunner is for us entered, Jesus, made an High Priest for ever after the order of Melchisedec."

Here, therefore, Hope, casting off her head the ashy mantle of despondency, appears clad in fresh green and violet, the tints of spring, and while she sets her gaze in ecstasy upon her risen and ascending Lord, tenaciously grasps the scarlet cable flung heavenward into the sure and steadfast anchorage within the veil of the Holiest, for in the fickle, restless sea of this world no anchorage is found for Hope. The vessel figures the Christian Church, with the light of the word at the prow. The azure wings of Hope have their longest pinions clipped.

32 The Raising of Lazarus

(AUTOTYPE.)

Lent by the Autotype Company, London.

Design for mural painting in the Chapel of the Ascension. See No. 136 for a sketch in water colour of this subject.

33 The Little Housewife
(RED CHALK.)
Lent by CHARLES ROWL. Esq., M.A., J.P.

34 A Tea Party
(RED CHALK.)
Lent by JAMES KERSHAW, Esq.

35 Small Study to illustrate The Daughter of Herodias Carrying the Head of St. John the Baptist
Lent by CHARLES ROWLEY, Esq., M.A., J.P.

36 Love and Time
Study for a drawing for the golden wedding of Mr. and Mrs. Charles Rowley, sen.
The finished monochrome drawing is shown, No. 44.
A large water-colour picture has been painted from this design.
Lent by W. H. SUTTON, Esq.

37 St. Matthew Writing "The Gospel of the Kingdom of God"
(MONOCHROME IN WATER COLOUR.)
Lent by Mr. STEELE ROBERTS.
Design for painting in the Chapel of the Ascension.

LIBRARY

44. LOVE AND TIME

By permission of W. H. Sutton, Esq.

38 Angels
(SEPIA AND COLOUR.)
Lent by the SISTER SUPERIOR,
St. Raphael's Home, Torquay.
Designs for stained glass.

39 "Awake, my Soul, and with the sun
Thy daily stage of duty run"
(SEPIA DRAWING.)
Lent by Mrs. JANE BROCKBANK.

40 The Limpet Supper
(PENCIL AND INDIAN INK.)
Lent by J. BRAMLEY PYE, Esq.

41 Angels
(SEPIA AND COLOUR.)
Lent by the SISTER SUPERIOR,
St. Raphael's Home, Torquay.
Designs for stained glass.

42 Christ Appears to Peter on the Lake of Galilee
(CARTOON IN SEPIA FOR STAINED GLASS WINDOW.)
Lent by BYRES MOIR, Esq.

43 "In Flagrante Delicto"
(RED CHALK.)
Lent by JONATHAN SIMPSON, Esq.

44 Love and Time
(CHARCOAL.)
Lent by W. H. SUTTON, Esq.
See No. 36.

45 "Good Night, Dolly"
(RED CHALK.)
Lent by CHARLES ROWLEY, Esq., M.A., J.P.

46 Bedtime
(RED CHALK.)
Lent by CHARLES ROWLEY, Esq., M.A., J.P.

47 William Blake's Work Room and Death Room (SEPIA.)
Lent by CHARLES ROWLEY, Esq., M.A., J.P.

Mr. Shields's admiration—reverence would be the truer word—for the poetry and art of William Blake has been mentioned in the introduction. He showed this drawing to Dante Rossetti, who was so deeply impressed by it, and by Mr. Shields's verbal description of the chamber, that he said, "I will

write you a sonnet." It was then eleven o'clock. By midnight the sonnet was finished, posted to Mr. Shields, and received by him the following morning. It is inscribed on the mount below the drawing; but its repetition here will probably be welcomed.

This is the place. Even here the dauntless soul,
The unflinching hand, wrought on; till in that nook,
As on that very bed, his life partook
New birth, and passed. Yon river's dusky shoal,
Whereto the close-built coiling lanes unroll,
Faced his work-window, whence his eyes would stare,
Thought-wandering, unto nought that met them there,
But to the unfettered irreversible goal.

This cupboard, Holy of Holies, held the cloud
Of his soul writ and limned; this other one,
His true wife's charge, full oft to their abode
Yielded for daily bread the martyr's stone,
Er yet their food might be that Bread alone,
The words now home-speech of the mouth of God.

DANTE G. ROSSETTI.

48 Six Proofs from Wood Blocks for Illustrations to Defoe's "Plague of London"

Lent by Mrs. THOS. FOWLER.

1. The Decision of Faith.
2. The End of a Refugee.

3. Solomon Eagle warning the Impenitent.
4. Death of the First-born.
5. The Plague Pit.
6. Escape of an imprisoned Family.

See No. 104, a large water-colour drawing of Solomon Eagle warning the impenitent.

49 **"Little Lamb, who made thee?"**
(MONOCHROME IN OIL.)
Lent by JAMES PARKINSON, Esq.

Little Lamb, who made thee,
Dost thou know who made thee,
Gave thee life, and bade thee feed
By the stream and o'er the mead;
Gave thee clothing of delight,
Softest clothing, woolly, bright;
Gave thee such a tender voice,
Making all the vales rejoice?
Little Lamb, who made thee?
Dost thou know who made thee?

Little Lamb, I'll tell thee;
Little Lamb, I'll tell thee;
He is called by thy name,
For He calls himself a Lamb.
He is meek, and He is mild,
He became a little child.
I a child, and thou a lamb,
We are called by His name.
Little Lamb, God bless thee!
Little Lamb, God bless thee!

WILLIAM BLAKE,
"The Lamb," in "Songs of Innocence."

In a poem in "Songs of Experience," in which Blake apostrophises the tiger, there is the significant line:—

Did He who made the lamb make thee?

50 Milnthorpe
(CRAYON.)
Lent by Mrs. T. FAIRCLOUGH.

51 The Orphans
(CHALK.)
Lent by Mrs. T. FAIRCLOUGH.

52 Nine Pencil Sketches
Lent by Miss EMMA O'NEILL.

ROOM II.

Nos. 53 to 131.

53 The Good Shepherd
(WATER COLOUR.)
Lent by Mrs. STEELE ROBERTS.
Design for window in St. Ann's Church. See No. 23.

54 Father's Boat
(RED CHALK.)
Lent by JAMES KERSHAW, Esq.
Dated 1874.

55 Sweet Simplicity
(WATER COLOUR.)
Lent by FRANK FALKNER, Esq.

56 Plough Boy with horse collar over his shoulder
(WATER COLOUR DRAWING.)
Lent by Sir W. H. HOULDSWORTH, Bart.
Dated 1863.

57 Fisher Boy
(RED CHALK.)
Lent by Mrs. T. FAIRCLOUGH.

58 The Drummer Boy
(WATER COLOUR.)
Lent by Mrs. T. FAIRCLOUGH.

59 "Little Lamb, who made thee?"
(RED CHALK.)
Lent by CHARLES ROWLEY, Esq., M.A., J.P.
See Nos. 49 and 105.

60 The Holly Gatherers
(WATER COLOUR.)
Lent by FRANK FALKNER, Esq.
Dated 1858.

61 The Buglers
(WATER COLOUR.)
Lent by FRANK FALKNER, Esq.

62 "The top of the morning to you"
(RED CHALK.)
Lent by Mrs. STEELE ROBERTS.
Dated 1878.

63 "What o'clock is it?"
(RED CHALK.)
Lent by CHARLES ROWLEY, Esq., M.A., J.P.
Dated 1875.

64 The Robin—Whistle and Answer
(WATER COLOUR.)
Lent by JAMES PARKINSON, Esq.
Dated 1858.

65 "Guess what I've got?"
(RED CHALK.)
Lent by Mrs. STEELE ROBERTS.
Dated 1874.

66 Dorcas
(SEPIA.)
Lent by JOHN SHELLEY, Esq.

67 A Young Girl
(WATER COLOUR.)
Lent by the Exors of the late THOS. BROWNING, Esq.

68 School Children
(WATER COLOUR.)
Lent by Mrs. C. J. POOLEY.
Dated 1871.

69 The Orphans

(WATER COLOUR.)

Lent by BENJAMIN ADSHEAD, Esq.

Dated 1862.

70 Portrait of Mrs. F. J. Shields

(RED CHALK.)

Lent by WILLIAM WALLACE, Esq.

Inscribed, "To Wm. Percy, with friendship and admiration, F. J. Shields."

71 Portrait

(CHALK DRAWING AND COLOUR.)

Lent by W. R. PERRY, Esq.

72 Study of the Head of a Woman

(WATER COLOUR.)

Lent by FREDERIC J. SHIELDS, Esq.

73 Two Sketches in Pencil—

(a) A Dog Stretching for a Bone

(b) A Dog Pulling a Bone Away

Lent by FREDERIC J. SHIELDS, Esq.

74 Mrs. Elizabeth Brockbank

(PASTEL AND COLOUR.)

Lent by Mrs. S. M. TATHAM.

Dated 1860.

75 The Sea Gate

(OIL.)

Lent by FREDERIC J. SHIELDS, Esq.

76 The Drummer Boy's Dream

(WATER COLOUR.)

Lent by Mrs. JANE BROCKBANK.

77 Sounding the Retreat

(WATER COLOUR.)

Lent by Mrs. JANE BROCKBANK.

See also Nos. 87 and 122.

78 Halving a Turmit

(WATER COLOUR.)

Lent by JONATHAN SIMPSON, Esq.

79 Not Bedtime Yet

(WATER COLOUR.)

Lent by G. BEATSON BLAIR, Esq.

Dated 1883.

80 A. J. Scott, Esq., M.A., First Principal of Owens College

(CHALK.)

Lent by Miss SCOTT.

Dated 1865.

As mentioned in the introduction, Professor Scott was the cousin of Mr. Shields's father.

81 "May I come with you, Sister?"

(WATER COLOUR.)

Lent by J. P. BRIGG, Esq.

82 One of Our Bread Watchers

(WATER COLOUR.)

The property of the Corporation of Manchester.

See also Nos. 5 and 85.

83 Study of an Old Woman's Head

(WATER COLOUR.)

Lent by LEICESTER COLLIER, Esq.

Dated 1891.

84 "Facilis Descensus Averni"

(WATER COLOUR.)

Lent by LEICESTER COLLIER, Esq.

Dated 1890.

While his companions bend their backs to labour, the infatuated youth pursues a phantom to his own doom.

85 Study of a Head for the Bread Watcher

(WATER COLOUR.)

Lent by Dr. E. W. BROCKBANK.

See No. 82.

86 Knott Mill Fair

(OIL.)

Lent by Mrs. BECKETT.

Dated 1892.

See also No. 99.

87 Sounding the Retreat at Inkerman
(WATER COLOUR.)
Lent by Sir W. H. HOULDSWORTH, Bart.

See Nos. 77 and 122.

88 The Dying Drummer Boy
(WATER COLOUR.)
Lent by LEICESTER COLLIER, Esq.

See also No. 119.

89 A Portrait
(WATER COLOUR.)
Lent by Mrs. E. MILLS.

90 Sisterly Help
(WATER COLOUR.)
The property of the Corporation of Manchester.

Dated 1872.

91 The Fairy Tale
(OIL PAINTING.)
Lent by JOSEPH CONSTANTINE, Esq.

Dated 1901.

92 Edwin Gibbs: Pioneer of Ragged School Work in Manchester: Born 1823, died 1886

(OIL.)

Presented to the Corporation of Manchester by the Officers, Teachers, Children, and Friends of the Manchester and Salford Sunday Ragged School Union. May, 1903.

93 Thyerley, near Broughton, Hampshire

(WATER COLOUR.)

Lent by JAMES CALVERT, Esq.

Dated 1902.

94 An Old Letter

(WATER COLOUR.)

Lent by W. H. SUTTON, Esq.

95 Hamlet and the Ghost

(OIL.)

Lent by LEICESTER COLLIER, Esq.

Dated 1901.

96 Two Sisters Playing with Toys

(WATER COLOUR.)

Lent by FRANK FALKNER, Esq.

97 The Skylark

(WATER COLOUR.)

Lent by JONATHAN SIMPSON, Esq.

98 Mother and Baby Playing Ball

(WATER COLOUR.)

Lent by FRANK FALKNER, Esq.

Dated 1874.

99 Old Knott Mill Fair, Manchester

(WATER COLOUR.)

Lent by JAMES GRESHAM, Esq., C.E., J.P.

Dated 1875.

See also No. 86.

100 The Playful Kitten

(WATER COLOUR.)

Lent by OLIVER BROCKBANK, Esq.

101 Una and the Lion

(OIL.)

Lent by Mrs. STEELE ROBERTS.

Una, deserted by the Red Cross Knight, finds shelter, with her companions, the lamb and the lion, in a peasant-woman's cottage

The day is spent, and commeth drowsie night,
When every creature shrowded is in sleepe.
Sad Una downe her laies in weary plight,
And at her feete the lyon watch doth keepe:
Instead of rest she does lament and weepe,
For the late losse of her deare loved knight,
And sighes, and grones, and evermore does steepe
Her tender brest in bitter teares all night;
All night she thinks too long, and often lookes for light.

SPENSER'S "Fairy Queen."

102 Euterpe: Goddess of Lyric Poetry

(OIL.)

Lent by Mrs. C. EDNA BOWLAND.

Dated 1898.

103 Illustration to Milton's "Comus"

(OIL.)

Lent by Mrs. STEELE ROBERTS.

The Lady, he captive of the enchanter Comus, is in "a stately palace, set out with all manner of deliciousness: soft music, tables spread with all dainties. Comus appears with his rabble, and the Lady set in an enchanted chair, to whom he offers his glass, which she puts by, and goes about to rise."

56. PLOUGH BOY WITH HORSE COLLAR.
By permission of Sir William H. Houldsworth, Bart.

104 **Solomon Eagle**

(WATER COLOUR.)

Lent by Mrs. C. J. POOLEY.

See also No. 48.

"Some were so enthusiastically bold, as to run about the streets with their oral predictions, pretending they were sent to preach to the city; and one in particular, who, like Jonah to Nineveh, cried in the streets, 'Yet forty days, and London shall be destroyed.' I will not be positive whether he said yet forty days, or yet a few days. Another ran about naked, except a pair of drawers about his waist, crying day and night, like a man that Josephus mentions, who cried, 'Woe to Jerusalem!' a little before the destruction of that city; so this poor naked creature cried, 'O! the great, and the dreadful God!' and said no more, but repeated those words continually, with a voice and countenance full of horror, a swift pace, and nobody could find him to stop, or rest, or take any sustenance, at least that ever I could hear of. I met this poor creature several times in the streets, and would have spoke to him, but he would not enter into speech with me, or anyone else; but kept on his dismal cries continually."

DEFOE.—*History of the Plague of London.*

105 **"Little Lamb, who made thee?"**

(OIL.)

Lent by LEICESTER COLLIER, Esq.

See also Nos. 49 and 59.

106 Miranda ("The Tempest," Act V., Scene I)

(OIL.)

Lent by Mrs. STEELE ROBERTS.

Miranda looks up from the game of chess she has been playing with Ferdinand, sees Sebastian, Alonso, and the others, who have been brought to Prospero's cell by Ariel, and exclaims:—

O wonder!
How many goodly creatures are there here!
How beauteous mankind is! O brave new world
That has such people in't!

107 Sleep:

"Kind Nature's sweet restorer, balmy sleep"

(OIL.)

Lent by FREDERIC J. SHIELDS, Esq.

108 Sister Helen

(OIL.)

Lent by Mrs. STEELE ROBERTS.

From a poem by Dante Rossetti. The woman burns the wax effigy of her faithless lover, and as the wax melts so his life ebbs away. Her little brother reports to her what he sees and hears from the balcony. The last two verses of the poem are:—

"See, see, the wax has dropped from its place,
Sister Helen,
And the flames are winning up apace!"
"Yet here they burn but for a space,
Little brother!"
(*O Mother, Mary Mother,*
Here for a space, between Hell and Heaven!)

"Ah! what white thing at the door has cross'd,
Sister Helen?
Ah! what is this that sighs in the frost?"
"A soul that's lost as mine is lost,
Little brother!"
(*O Mother, Mary Mother,*
Lost, lost, lost, between Hell and Heaven!)

109 The Exchange Steps, Manchester: Selling the "Evening News"

(WATER COLOUR.)

Lent by LEONARD G. KING, Esq.

Dated 1875.

110 Hide and Seek

(WATER COLOUR.)

Lent by JAMES KERSHAW, Esq.

111 Sisterly Help

(WATER COLOUR.)

Lent by FRANK FALKNER, Esq.

Dated 1870.

The original drawing from which the larger one, No. 90, was made.

112 Nearing the End of the Thread

(WATER COLOUR.)

Lent by Mrs. JANE BROCKBANK.

Dated 1864.

113 St. John at Patmos

(WATER COLOUR.)

Lent by Mrs. T. FAIRCLOUGH.

114 The Seamstress

(WATER COLOUR.)

Lent by HENRY DORE, Esq.

115 Sisterly Love

(WATER COLOUR.)

Lent by HENRY DORE, Esq.

116 The Woodboy
(WATER COLOUR.)
Lent by Mrs. C. J. POOLEY.

117 Portrait of C. Falkner, Esq., as a child of four years of age
(WATER COLOUR.)
Lent by CHARLES FALKNER, Esq.
Dated 1863.

118 Girl with Lantern
(WATER COLOUR.)
Lent by Mrs. T. FAIRCLOUGH.

119 After the Battle
(WATER COLOUR.)
Lent by Mrs. T. FAIRCLOUGH.
See also No. 88.

120 Portrait of C. Falkner, Esq., as a child of eight years of age
(WATER COLOUR.)
Lent by CHARLES FALKNER, Esq.

121 The Wee Wash

(PEN AND INK SKETCH FOR PICTURE.)

Lent by W. DINSMORE, Esq.

122 The Bugler

(WATER COLOUR.)

Lent by Mrs. T. FAIRCLOUGH.

See also Nos. 77 and 87.

123 A Royal Princess

(CHALK DRAWING.)

Lent by Sir W. H. HOULDSWORTH, Bart.

Nay, this one thing will I do, while my mother tarrieth,
I will take my fine spun gold, but not to sew therewith;
I will take my gold and gems, and rainbow fan and wreath.

With a ransom in my lap, a King's ransom in my hand,
I will go down to this people, will stand face to face, will stand
Where they curse King, Queen, and Princess, of this cursed land.

They shall take all to buy them bread, take all I have
to give;
I, if I perish, perish; they to-day shall eat and live;
I, if I perish, perish; that's the goal I half conceive.

Once to speak before the world, rend bare my heart
and show
The lesson I have learned which is death, is life to
know,
I, if I perish, perish; in the name of God I go.

CHRISTINA ROSSETTI.

124 "Tick, Tack, Toe"

(RED CHALK.)

Lent by G. BEASTON BLAIR, Esq.

Dated 1876.

125 Hide and Seek

(WATER COLOUR.)

Lent by Mrs. STEELE ROBERTS.

126 "Hide a Stick! Hide a Stick!"

(WATER COLOUR.)

Lent by LEICESTER COLLIER, Esq.

Dated 1866.

127 Girl's Head

(PENCIL AND COLOUR.)

Lent by Mrs. T. FAIRCLOUGH.

128 Girl's Head

(PENCIL DRAWING.)

Lent by EDWIN W. ADSHEAD, Esq.

129 "Let Me Go With You"

(WATER COLOUR.)

Lent by Mrs. T. FAIRCLOUGH.

130 "What o'clock is it?"

(WATER COLOUR.)

Lent by FRED. W. TEAGUE, Esq.

131 Study of a Head

(PASTEL—FOR A PICTURE.)

Lent by FREDERIC J. SHIELDS, Esq.

48/1-2

87. THE BUGLER.

By permission of Sir William H. Houldsworth, Bart.

90. SISTERLY HELP.

ROOM III.

Nos. 132 to 160.

132 St. John

(WATER COLOUR.)

Lent by FREDERIC J. SHIELDS, Esq.

Symbolic design for the Chapel of the Ascension.

133 Noah

(WATER COLOUR.)

Lent by FREDERIC J. SHIELDS, Esq.

Design for the Chapel of the Ascension.

The following is Mr. Shields's note:—

"A Preacher of Righteousness."

He stands on the baptised earth, washed from its blood and guilt in the avenging deluge.

And he appears as the type of baptism, clad in white vesture, newly risen out of the cleansing waters, and as he points to the flaming heavens above, would seem to say, So surely as the world that turned a deaf ear to my prolonged warning perished by the flood, so surely is the world, that now is, reserved "unto fire against the day of judgment and perdition of ungodly men"; "but the just shall be delivered from the fury of the fire, as their fellows in the Ark from the waters of the Deluge" (Melito).

Noah signifies "rest," wherefore the Dove, type of the Holy Spirit, lays the olive branch upon his heart.

134 The Lesson of Forgiveness

(OIL.)

Lent by FREDERIC J. SHIELDS, Esq.

Sketch for painting in the Chapel of the Ascension.

"Then came Peter to him, and said, Lord, how oft shall my brother sin against me, and I forgive him? till seven times? Jesus saith unto him, I say not unto thee, until seven times: but until seventy times seven." (Matthew xviii. 21 and 22.)

"Take heed to yourselves: If thy brother trespass against thee, rebuke him; and if he repent, forgive him. And if he trespass against thee seven times in a day, and seven times in a day turn again to thee, saying, I repent; thou shalt forgive him." (Luke xvii. 3 and 4.)

135 Philip Baptising the Eunuch

(OIL.)

Lent by FREDERIC J. SHIELDS, Esq.

Painting for the Chapel of the Ascension.

"Then Philip opened his mouth, and began at the same scripture, and preached unto him Jesus. And as they went on their way, they came unto a certain water: and the eunuch said, See, here is water; what doth hinder me to be baptised? And Philip said, If thou believest with all thine heart, thou mayest. And he answered and said, I believe that

Jesus Christ is the Son of God. And he commanded the chariot to stand still: and they went down both into the water, both Philip and the eunuch; and he baptised him. And when they were come up out of the water, the Spirit of the Lord caught away Philip, that the eunuch saw him no more: and he went on his way rejoicing." (The Acts of the Apostles viii. 35-39.)

136 The Raising of Lazarus

(OIL.)

Lent by FREDERIC J. SHIELDS, Esq.

Sketch for painting in the Chapel of the Ascension.

"I am the Resurrection and the Life. He that believeth in Me, though he were dead, yet shall he live; and whosoever liveth and believeth in Me shall never die." (John xi. 25.)

137 and 138 Two Designs for Child-Angels

(WATER COLOUR.)

Lent by FREDERIC J. SHIELDS, Esq.

139 Three Designs for Mosaics in the Chapel at Eaton Hall

(WATER COLOUR.)

Lent by FREDERIC J. SHIELDS, Esq.

140 Mary Magdelene at the Sepulchre

Lent by FREDERIC J. SHIELDS, Esq.

Replica of painting in the Chapel of the Ascension.

The following is Mr. Shields's note on this painting:—

"Now is Christ risen from the dead, and become the first-fruits of them that slept."

At daybreak, on the third day after the crucifixion, Mary came to the tomb with the other women, and found it void. She brought Peter and John, who saw only the folded grave clothes, and returned wondering.

But Mary lingered, weeping—"such eyes are more apt to see angels"—and to the angel's question, her only answer is the lament: "They have taken away my Lord, and I know not where they have laid Him," and, turning away, was dimly conscious in the dawning light that one stood by her whom she thought the gardener, come early to his work, to whom she besought: "Sir, if thou hast borne Him hence, tell me where thou hast laid Him." A voice replied, the voice that before had so mightily broken her spirit's captivity: "Mary." She turned, and in her startled ecstasy, would have held Him by the feet. But tenderly He forbade her. "Henceforth," He said, "your contact must be of the spirit, for I ascend to My Father and your Father, to My God and your God."

All our Lord's risen appearances are mysterious, and suggest that His bodily aspect was marvellously changed. The assembled disciples had to be assured

by the pierced hands and side that they indeed beheld Himself. The two disciples at Emmaus knew Him not till He broke the bread; and most markedly is this suggested on the occasion of His manifestation by the lake-side, it being written: "And none dare ask Him, who art Thou? knowing that it was the Lord." And since "in heaven there is neither male nor female, but they are as the angels of God," and the beard is a distinguishing mark of the male, it seemed to the painter it should not appear in post-resurrection manifestations.

May these reasons be cited for the changed aspect here given to the risen Saviour?

Finally, the severest critic cannot crush the painter with weightier condemnation of his failure in these transcendent themes than he himself is bowed under.

141 Design for Angel for the Chapel of the Ascension

(WATER COLOUR.)

Lent by FREDERIC J. SHIELDS, Esq.

The following is Mr. Shields's note:—

Over Noah an angel takes up the prophetic type indicated in St. Peter's words, who sets forth the past judgment on an ungodly world by water, as an earnest of the final "judgment and perdition of ungodly men," therefore this angel bears the last trumpet, which he waits the signal to sound, and also a branch of the fig tree in its spring verdure.

"Behold the fig tree and all the trees, when they now begin to shoot forth, ye see and know of your own selves that summer is nigh at hand."

And if the fig tree, as the Scripture hath it, signifies the Jewish race, do we not even now see, in the new life and hope they show of restoration to their own land, abounding signs that summer is nigh at hand, when the full rays of the Sun of Righteousness shall pour down upon the world?

See No. 134, design for Noah, beneath this angel.

142 Aquila and Priscilla

(OIL.)

Lent by JAMES CALVERT, Esq.

To a version of this subject in the Chapel of the Ascension Mr. Shields gives the note: "Aquila and Priscilla, the fellow-helpers of St. Paul, of whom he bears witness that they laid down their own necks for his own sake. They are here shown, husband and wife, one in spiritual desire, searching the Scriptures. A beautiful example of marriage unity of soul, though they were apparently childless."

143 St. Peter heals the lame man at the Beautiful Gate

(OIL.)

Lent by FREDERIC J. SHIELDS, Esq.

Painting for the Chapel of the Ascension.

"Then Peter said, Silver and gold have I none; but such as I have give I thee: In the name of Jesus

of Nazareth rise up and walk. And he took him by the right hand, and lifted him up: and immediately his feet and ancle bones receiveth strength." (The Acts of the Apostles iii. 6 and 7.)

144 Study of Head

(OIL.)

Lent by the Committee of the Brasenose Club.

145 Finished Sketch in Colour of the Ascension

Lent by FREDERIC J. SHIELDS, Esq.

For the position of this picture on the end wall of the Chapel of the Ascension, see No. 157.

The following is Mr. Shields's note:—

The glorious climax of the forty days after the Resurrection is most fully recorded by St. Luke, whose Gospel opens with the priesthood of the law struck dumb for unbelief, and closes with the great High Priest ascending into the true Holiest within the veil, not through the blood of goats and calves, but through His own blood, having obtained eternal redemption for us as the One Mediator of the New Covenant. The time supposed in this design is the peep of dawn, heralded by the morning star. The moon in her first phase (a figure of the infant Church) shines in the sky.

The temple is seen distinctly below, with the smoke of the daily sacrifice ascending.

The risen Lord has led His chosen ones to the Mount of Olives, to what end they knew not, but

with their hearts panting with hope that He was about to overthrow His enemies and assume supreme earthly sovereignty. He assured them that the coveted power should soon be given them, but in an infinitely higher sense than they yet conceived; and as they hung upon His gracious words, and while His pierced hands were lifted up to bless them, He was parted from them, and the cloud received Him out of their sight.

While they stand entranced, gazing up to heaven, the two angel messengers are descending to assure them that He should come again from heaven, and every eye should then see Him. One angel bears an olive-branch (peace), and the other stalks of wheat (fruitfulness).

The graves opened by the earthquake at the death pangs of our crucified Lord gave passage to many bodies of the saints after His resurrection. It was impossible either that their risen bodies could have returned to corruption or have remained on earth. They must have ascended with Him, who is "the Resurrection and the Life," and been His retinue to glory, who of old had waited for His salvation.

These are designed as rising in their cerements against the deep blue sky; some have passed the cloud, an angel is assisting one, and holds up another, marked as the penitent thief by his pierced hands, which he stretches out to Christ, while a circle of others, having already received their white robes and palms, sing in jubilant antiphone, "Who is this King of Glory? The Lord of Hosts: He is the King of Glory." The Psalter, open at the 24th Psalm, lies open at Peter's feet.

Two angels hold the kingly and priestly crown over the head of Jesus—one bearing the sharp two-edged sword, the other the blossoming almond rod.

146 The Morning of the Resurrection

(OIL.)

Lent by LEICESTER COLLIER, Esq.

147 Angel of the Annunciation

(WATER COLOUR.)

Lent by Mrs. C. J. POOLEY.

See No. 156.

148 St. Peter and St. John with the late lame man, before Annas and Caiaphas

(OIL COLOUR.)

Lent by FREDERIC J. SHIELDS, Esq.

"Then Peter, filled with the Holy Ghost, said unto them, Ye rulers of the people, and elders of Israel, If we be this day examined of the good deed done to the impotent man, by what means he is made whole; Be it known unto you all, and to all the people of Israel, that by the name of Jesus Christ of Nazareth, whom ye crucified, whom God raised from the dead, even by Him doth this man stand here before you whole." (The Acts of the Apostles iv. 8-10.)

149 Design for Angel for the Chapel of the Ascension

(WATER COLOUR.)

Lent by FREDERIC J. SHIELDS, Esq.

The following is Mr. Shields's note:—

Above David appears a warrior angel sheathing the sword of Divine vengeance as the smoke of the expiatory sacrifice offered by the king on Araunah's threshing-floor for his sin in numbering the people ("having confidence in the flesh") ascends to heaven.

150 Design for Angel for the Chapel of the Ascension

(WATER COLOUR.)

Lent by FREDERIC J. SHIELDS, Esq.

The following is Mr. Shields's note:—

Over Jacob "The Angel that delivered me from all evil" is portrayed as a shepherd clothed with a lion's spoils. The Angel bears in one hand a shepherd's staff, in the other a shepherd's club—the one for guidance, the other for defence of the flock. Hence David's praise of the Chief Shepherd, "Thy rod and Thy staff they comfort me," *i.e.*, comfort me against my own foolish tendency to stray, and against the roaring lion that seeketh to devour.

151 The Annunciation

(OIL.)

Lent by LEICESTER COLLIER, Esq.

A large version of this subject is one of the paint-

ings in the Chapel of the Ascension, upon which the following is Mr. Shields's note:—

The scene is Nazareth; the time, the cool repose of evening, the gloaming settling down. On the housetop, where she has lingered, beating out her little gleaning with a stone (to show her poverty), kneels the Virgin in attitude as if answering to the blessed promise sent of God by the angel Gabriel, all thought of self absorbed in the will of God, "Behold the handmaid of the Lord, be it unto me according to Thy word."

The milky way begins to gleam out of the deepening sky, a sign of the innumerable spiritual seed of the Incarnation of Jesus Christ; the rising moon is in her first quarter.

Crowning the town of Nazareth is the synagogue, to its left the steep cliff from which, after His first preaching to His townsmen, they would have cast Him down. The almond-trees in blossom again have reference to the then expectant attitude of the Jewish people for Messiah's advent.

152 Mercy at the Gate

(CHALK DRAWING.)

Lent by LEICESTER COLLIER, Esq.

From "The Pilgrim's Progress."

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Note:

Some text and illustrations are lost through tight binding. This is a problem which we regret we have found unavoidable since we are only filming at the Victoria and Albert Museum those catalogues that cannot be found in other London locations.

153 Dorcas

(WATER COLOUR.)

Lent by Mrs. T. FAIRCLOUGH.

Full of good works and alms deeds which she did. (The Acts of the Apostles ix. 36.)

154 Patience

(OIL.)

Lent by FREDERIC J. SHIELDS, Esq.

Replica of painting for the Chapel of the Ascension. For its position there, see No. 157. For full description see No. 26.

155 A Sybil of the Resurrection

(CHALK DRAWING.)

Lent by LEICESTER COLLIER, Esq.

She holds in her right hand a Bible, and ears of corn, the bare grain, which, buried in the earth, springs up into new life. With her left hand she points to a butterfly emerging from a chrysalis. Behind her is the doorway of a tomb, upon the lintel of which is the monogram of the name of Christ.

156 Angel of the Annunciation

(WATER COLOUR.)

Lent by Mrs. EDWARD SHELDON.

See No. 147.

157 Sketch for the east or end wall of the Chapel of the Ascension

(OIL.)

Lent by BYRES MOIR, Esq.

The large painting of the Ascension (see No. 145), the dominating picture in the Chapel, occupies the greater part of the end wall. Above is the vision of St. John in Patmos, and in the spandrils are the Wise and Foolish Virgins. Beneath the Ascension, in the centre, are the Crucifixion, and two figures representing Violence and Deceit. To the left of the Crucifixion are Christ and Pilate, and below, Christ before Caiaphas. To the right are Mary Magdalene at the tomb (see No. 140), and below, the Burial of Jesus. To the extreme left are the Angel of Faith, below, Hope and Faith (see Nos. 31 and 27), and below again, the Conviction of Thomas; to the extreme right are the Angel of Love, below, Love and Patience (see Nos. 30, 26, and 154), and below again, the Supper at Emmaus.

It should be said that a unity of design and intention runs through all the paintings in the Chapel culminating in these on the end wall. They must be seen as a whole to be fairly judged. For an account of the establishment of the Chapel see the Introduction to this handbook. The notes by Mr. Shields on these pictures are quoted from his booklet, "The Chapel of the Ascension, its Story and Scheme."

158 Design for Angel for the Chapel of the Ascension

(WATER COLOUR.)

Lent by FREDERIC J. SHIELDS, Esq.

The following is Mr. Shields's note:—

Above Jonah, within the rainbow of mercy, an angel stands beside the withered gourd, his hands spread, expostulating with Jonah on the contrast between his selfish concern for the gourd and his callousness to the fate of all the living souls of the great city Nineveh.

159 The Prophet Jeremiah

Lent by FREDERIC J. SHIELDS, Esq.

Design in colour for spandril in the Chapel of the Ascension.

The following is from Mr. Shields's note:—

The great subjects of his prophecy are the subjugation of idolatrous and disobedient Judah to the yoke of Babylon, and the judgment on Babylon herself for her idolatries and the blood of God's people shed by her hand.

160 St. Matthew

(WATER COLOUR.)

Lent by FREDERIC J. SHIELDS, Esq.

Symbolic design for the Chapel of the Ascension.

161 Part of a Series of Sepia Drawings illustrating Hebrews XI.

Lent by the CHELTENHAM LADIES' COLLEGE.

"These all died in faith, not having received the promises but having seen them and greeted them from afar."

(1) The widow and her son, raised to life.
(2) Hezekiah praying and the destroying angel going forth.
(3) Esther touching the golden sceptre.
(4) Elijah fed by ravens.

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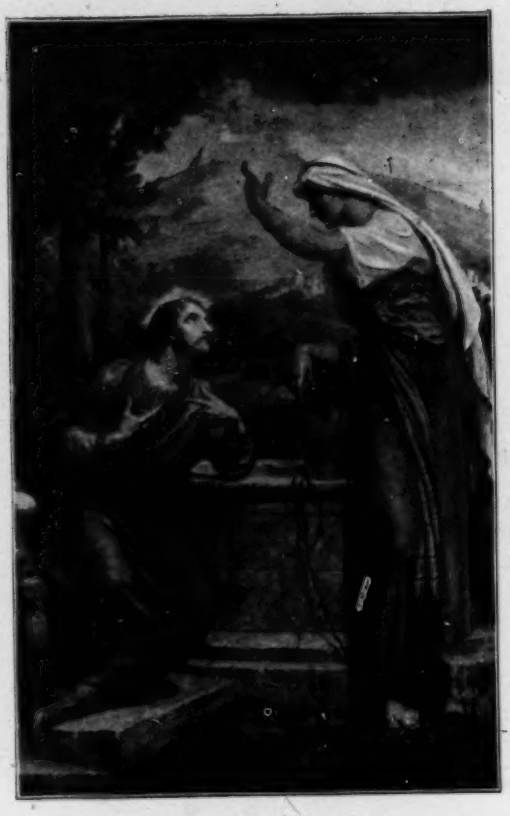
(5) Daniel in the den of lions.
(6) Joseph pointing to the Egyptian Sarcophagus and giving commandment concerning his bones.
(7) The three children in the midst of the fire.
(8) Zacharias who was slain between the porch and the altar.



THE WOMAN OF SAMARIA.

Picture in the Chapel of the Ascension, not in this Exhibition.

THE BLIND MAN OF BETHSAIDA.

Picture in the Chapel of the Ascension, not in this Exhibition.

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